

THE MUSICAL ANTIQUARY

JANUARY, 1912

AN OXFORD BOOK OF FANCIES

THE musical libraries in Oxford happen, by accidents of the past, to be peculiarly suitable places in which to study the English Fancies, or instrumental Fantasies designed on more or less contrapuntal lines, that were so popular, and so profusely produced, in the sixteenth and seventeenth centuries. The Bodleian is extremely rich in them: and in the library of Christ Church the anonymous Fancies are, as the old catalogue says, almost countless, not to mention vast quantities of similar pieces of which we know the composers. The present pages are concerned solely with one specially typical collection, to which I have been allowed access by the kindness of the Governing Body of Christ Church: it is a bulky volume containing the full scores of 233 Fancies, copied by Aldrich (who was Dean of Christ Church from 1689 to his death in 1710) as a selection from numerous part-books—though still only a few out of many—also preserved in the library. It includes 46 Fancies in three parts (7 by Coperario, 21 by Lupo, 8 by Mico, 1 ascribed to either Lupo or Mico, and 9 by Orlando Gibbons): 40 in four parts (1 anonymous, 23 by Ferrabosco, 6 by Ward, 4 by Jenkins, and 6 by Coperario): 72 in five parts (37 anonymous, 1 by Orlando Gibbons, 3 by William White, 10 by Ward, 4 by Ferrabosco, 12 by Coperario, and 5 by Lupo): 47 in six parts (16 anonymous, 10 by Lupo, 8 by Ward, 4 by Ferrabosco, 1 by Coperario, 5 by William White, and 3 by Coleman). Three of the five-part Fancies (1 anonymous, 1 by Lupo, and 1 by Coperario) are incomplete: there are also 28 five-part pieces with Italian titles, obviously instrumental transcriptions of Madrigals (10 by Marenzio, 3 by Monteverde, 1 by Vecchi, 1 by Ward, 2 by Pallavicino, 2 by Lupo, 1 by Mico, and 8 by Coperario). All possible clefs are used quite casually, sometimes changing in the middle of a part. Aldrich has inserted bar-lines not found in the part-books, but he has often become confused with the varying accents, and the bars are often of different lengths.

Gibbons is of course the greatest of the English composers represented: the nine three-part pieces are the same as those to be found (edited by Rimbault) in one of the volumes of the Musical Antiquarian Society, and have consequently been often discussed in detail, notably in Sir Hubert Parry's *Music of the Seventeenth Century*. There is one point, however, that I have not happened to see hitherto mentioned. Christ Church also possesses the composer's original manuscript of these Fancies, with which Rimbault claims, in his preface, to have collated his reprint: but a specially curious and interesting harsh bit of harmony in the fifth bar of No. 5 occurs in the Musical Antiquarian Society's volume without any warrant from the original (which is correctly copied in Aldrich's score).¹ As Rimbault gives the passage, the voices enter in exact imitation: as Gibbons himself has it, the bass alters a C sharp to a C natural at the place where the harmony otherwise would become harsh—though no doubt in a by no means unparalleled manner. The one five-part Fancy in Aldrich's score is copied from a quite different source: it is of the same finely dignified type, but presents no special features.

Ward's Fancies have been highly praised by Mr. Barclay Squire,² and in this collection they certainly rank next to those of Gibbons in artistic interest, if indeed in some respects they do not surpass them. They have unusual rhythmical vitality of phrase: subjects with a really instrumental swing, like this from No. 6 of the four-part Fancies:—



or this from No. 1 of the six-part group:—



are quite rare in this kind of composition, and their liveliness is very welcome. No doubt as a rule Ward, like the others, writes 'apt for voices or viols' music: but still he often has ideas which are definitely instrumental, and without losing quality thereby—as in so much contemporary work. His two Fancies on plain-chant *canti fermi* are fine and solid, the best of the type in the whole of this collection.

Coperario is a less notable figure, and his numerous Fancies are very worthy and very dull: they meander along anyhow, very respectably,

¹ I may perhaps be allowed to say that it can be found at p. 342 of my own *History of Music in England*. *Peccavi!* but I think I have erred in good company in taking Rimbault's text as authoritative.

² Grove's Dictionary, v. 436.

with no distinction of any kind, rhythmical, melodic, harmonic, or structural. He has occasional definitely instrumental passages, a few scales, a little decorous caracoling by upper parts over a bass in long notes (this in the middle of the one six-part piece): but generally the writing is mere stiff imitation of the normal vocal manner. These Fancies have hardly ever any recognizable subjects: they start with mere casual scraps of music, and never break up into more or less palpable sections as some of the others do.

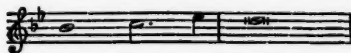
Lupo's¹ work, on the other hand, is decidedly non-vocal in general type: there is much purely homophonic writing, and much semi-quaver figuration and so on (especially in the six-part Fancies). Musically, it comes to singularly little: the workmanship is trivial, and the occasional attempts at dignified solidity are very superficial. His work is altogether transitional: he is abandoning the 'voices or viols' attitude, but his notions of instrumental style are very feeble.

The quite aimless Fancies of the very obscure 'Ric. Mico' are, however, still worse: he is a poor creature quite unworthy of notice.

Jenkins is of course, on the other hand, a composer of some fame; and he was specially distinguished for his Fancies. He is very slenderly represented in this volume, and these particular pieces do not show much character or invention: they are, however, lively enough, and run their brisk courses in not unattractive fashion.

Coleman also wrote very numerous works of this kind, but here, however, there are only three: the subject-matter is rather trivial and perfunctory, and the structure rather aimless. They contain, however, some rather uncommon antiphonal writing, a good deal of the six-part work consisting of double choruses, so to speak, of three voices each: and there are smaller points that seem to differentiate them from the rest of this collection, of which they are perhaps the latest portion.

Ferrabosco's² Fancies are more interesting. Four 'Pavans' in five parts are musically excellent and show considerable individuality: one of them, called the 'Four notes Pavan'³ is based on a formula



repeated continually in the uppermost part, with varying note-values and

¹ This is Thomas Lupo; several musicians of the same family name are known in the history of English music. They were Italians by descent; Coperario was of course a pure-blooded Englishman (John Cooper) who altered his name merely for professional purposes.

² The younger of the two Alfonsos, a considerably less important person than his father, one of the most distinguished of the Italian musical immigrants.

³ In the part-books this is joined to words beginning 'Hear me, O God'. Cf. Myriell's Collection in the British Museum, Addl. MSS. 29372-7. The words are by Ben Jonson.

on different degrees of the scale. As a rule the pieces meander on without break, but in a definite channel, without the amateurish loose ends that mar the workmanship of Lupo or Mico: sometimes, however, they come to a full stop in the middle, the Fancy being plainly divided into two sections. The second of the six-part Fancies is the most salient example of sectionalism in the whole volume: the first portion is mainly in long notes, the second mainly in quavers—obviously an 'Andante, Allegro' structure. The third of the six-part pieces has (after three bars of introduction) a persistent *canto fermo* in the treble, fifty-five bars of breves: no attempt, however, is made to develop it, the other parts only imitating one another. Three pieces show very interesting modulatory schemes, largely after the manner of Bull: two of these are based on the 'Hexachord' formula treated chromatically, one rising, the other falling. The former is printed, perhaps for the first time, at the end of the present article.

William White (not of course to be confused with the great Robert) was a very prolific composer of instrumental music of this type: artistically he hardly, on the whole, reaches even the level of Lupo or Mico, but his work is in several respects unlike any other in this collection. He is the most definitely instrumental writer of the group: only comparatively rarely, as in the five-part Fancy headed 'Diapente' (based on the notes A B C D E in semibreves combined with a more rhythmical counter-subject), does he write music 'apt for viols or voices'. He makes frequent attempts at dance-measures, being especially partial to a ♪♪ ♪♪ | ♪♪ rhythm: but they are only half-hearted. He can keep no line steadily: he mixes up casual fragments of imitative counterpoint that lead nowhere in particular with sections of purely vertical harmony, and sometimes (noticeably in his six-part Fancies) diverges into aimless and lengthy caracoling of two parts *solì* simply, it would appear, through not knowing what else to do. His structural schemes come to dead stops anyhow and anywhere, and his subject-matter is trivial and curiously jerky and uncertain: he may do his best to be solid and academic at the start of a Fancy, but the energy nearly always exhausts itself long before the end.

The anonymous work in this collection is of many different kinds. Sometimes we can make reasonably certain guesses at the authorship: a batch of twenty-seven five-part Fancies side by side with a batch ascribed to Coperario present exactly the same features, and may be, with fair confidence, supposed to be his also. Moreover, two five-part chromatic treatments of the Hexachord formula are mere adaptations of Ferrabosco's four-part Fancies already noticed, and are most probably his too: the fifth part is added very skilfully and with the

least possible disturbance of the others—as one of the originals is printed here, it might perhaps be a not unattractive pastime for some readers of the *MUSICAL ANTIQUARY* to try their own hands at the problem. There are two separate groups of anonymous six-part work. All but one of the first batch of seven Fancies are constructed on a design not exemplified elsewhere: each is divided into two definite sections by at any rate some of the voices coming to an end with a pause-chord, but the next section sometimes begins in other parts simultaneously with (or even, in No. 2, earlier than) the chord that marks the dividing-line. In No. 3 there is a pause on the tonic-note in the second treble part, but the rest go on continuously and quite independently, so that the pause could not be observed: indeed, the phrase is not a cadence even in the individual part, and the pause-mark is no doubt a mere slip due to recollection of the neighbouring Fancies. All this set is quite solid and contrapuntal in character: the other set of nine six-part pieces shows much more insistence on instrumentalization. There are many quaver and semiquaver scale passages of a purely non-vocal type, and a good deal of definitely rhythmical movement: No. 9 is a virtual dance-piece, with three short sections, each repeated, and No. 8 is very similar. Generally, this set seems of later date than most of the rest of the collection.

The transcriptions of madrigals demand only a passing word, for the sake of completeness. Those of Lupo and Mico are much better than their strictly instrumental work: to them, as to nearly all their contemporaries, words seem to have been at once a guide and a stimulus. Those of Coperario, on the other hand, are so exactly like his instrumental Fancies as to be virtually indistinguishable from them: and Ward's 'Cor mio', expressive as it is, is in no way specially distinctive. The pieces of Pallavicino, a comparatively obscure composer, are uninteresting: but those of Monteverde are very decidedly the reverse, and Vecchi and Marenzio are represented by some very pure and beautiful inspirations.

After all, an examination of this mass of music does not stir in the reader any great amount of enthusiasm: its vaguely imitative contrapuntal *clichés*, its aimless structures, are not exhilarating. Speaking generally, we feel that, when it is good, it is a mere copy, and rather an inferior one, of the great vocal polyphony of the Elizabethan age: when it tries to be instrumental, it only succeeds—with a handful of exceptions to prove the rule—in becoming trivial. With the secularization of the art that came into being at the beginning of the seventeenth century, musical style was necessarily, so to speak, thrown into the melting-pot: the interval was a long one, and while things were shaping themselves afresh a great deal of purely transitional

work was produced, in England no less than elsewhere, which can nowadays possess for us very little but historical interest. Charles the Second has indeed many sins for which to answer: but it may surely be counted to him as not for unrighteousness that he did his best to put a stop to the English Fancy.

ERNEST WALKER.

A. FERRABOSCO.

(In the score the accidentals are copied exactly from the original unbarred parts: they are here transcribed after the ordinary usage of barred music.)





The musical score is presented in six systems, each containing three staves. The notation is in a key with one flat (B-flat) and a common time signature (C). The music features a variety of note values, including eighth and sixteenth notes, as well as rests. The piece is characterized by its melodic and harmonic structure, typical of a 19th-century book of fantasies.

By kind permission of the Governing Body of Christ Church, Oxford.

ANGLICAN CHANTING

II.¹

IN my first paper I gave a short history of the Anglican chant, and settled certain primary questions as an indispensable preliminary to any systematic attempt to reform our chanting: and I undertook to show in a second paper how our chanting could be amended on its present lines, and I stated that it was possible to attain a perfect speech-rhythm. I have now to fulfil my promise: and I shall gladly make use of my trained audience to put the scheme in the form of a scientific solution, leaving the practical application of it to appear in the necessary illustrations. The sections in smaller type may be omitted on first reading.

To exhibit the scheme I choose a well-known tuney double-chant, because such a chant will most plainly expose to the ear the musical effects of all the liberties that are taken with its rhythm. As for the nomenclature of chant I refer the reader (if he be ever in doubt) to my first paper, where, on p. 128, he will find a chant set out with all the common terminology.

RATIONALE.

What is required is to chant with true speech-rhythm; which means that the accent of music must correspond with the proper speech-accent of the sentences.

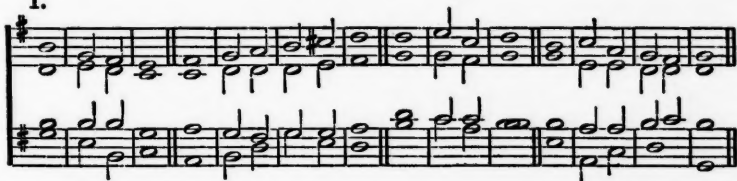
There is no musical difficulty in obtaining true speech-accent in that part of the verse which falls on the recitation notes; so we may begin by separating the recitation notes from the rest of the chant, and calling the rest of the chant the *melody*. The difficulties can only occur when the melodic part of the chant is involved, and they lie in the musical accent of the melody, which is apparently fixed, and *if* (syllables corresponding to notes) *the speech-accent of the words always gave an accent on the first note of the melody, then the recitation note might be neglected in our consideration.* But this is very often not the case. It must often happen that there is a group of unaccented syllables, which involve the first note of the melody, and have their initial carrying accent some way back in the recitation. In such cases the end of the recitation note is included in the melody, as it is normally in the mediation of the first tone of the Latin chants.

¹ The first paper is in the *MUSICAL ANTIQUARY* for April, 1911.

Liberty to force back the first *melodic* accent of the mediation or cadence on to the recitation note is essential to the new scheme,—because *unaccented words so commonly run across the break* (between recitation and melody) that it is indispensable to have *the like condition in the music*. The theoretic objection to the recitation note being included in the melody cannot stand against the fact that the accent of the mediation of the first Tone is within the recitation, and it may be seen in the early settings by Tallis and Child. But this is not a matter on which authority and precedent need be argued beyond this one point, viz. that the purist's objection has authority against it. The *alla breve* barring too of the early Anglican chants gives an accent on the first recitation note; so that the free occasional use of it in the new scheme has not only ancient precedent, but was intended by one section of the composers. See Art. I.

Here is the typical chant in common time:—

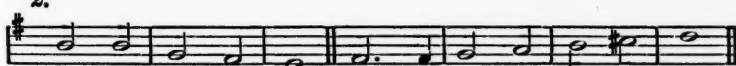
1.



The new system does not allow of crotchets or passing-notes in the fundamental chant. All the examples will be distinguished by Arabic numerals to facilitate reference. The under parts will not be repeated, and must be supplied from the first occurrence.

§ I. The typical chant being in duple time, with alternate accent, it will exactly suit, but only suit, those verses in which the speech-accent of the words is alternate, and the words themselves rather weighty, as in the following example:—

2.



Praise him ^{sun} and ^{moon}: Praise him ^{all} ye stars and ^{light}.

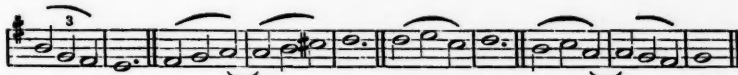
Let us call these alternate accents 'groups of two'. A group will thus consist of an accented note (or syllable) with its 'hanger' or hangers: that is with whatever unaccented notes (or syllables) occur between it and the next following accent.

The above is the undeviating rhythm of our village choirs.

Note that in the above example the second *him* is written shorter than the first. The reasons are three. 1. That *him* before a vowel is shorter in speech than when it is followed by a consonant. This is a fact which any one may test for himself. 2. The second *him* is also grammatically less important. 3. Whenever there is such good reason, however delicate, for varying the values in the rhythm, then the variation should be used merely for the sake of freshness and life.

Again note that the syllables falling to the equal minims are not sung equal. The speech determines their relative values. It is indefinable, and all bar-units in chanting have their complementary values determined by the relative speech-values. Absolute equality of notes is only a bad effect. But where in the stiff duple rhythm one

3 b.



This syncopation of the 7th note kills the troublesome accent on the 8th. It soon becomes a familiar rhythm, sounding like $\text{P P} | \text{P P} | \text{P}$, and is a source of great beauty. One main advantage of it is to keep the accented syllable firm and solid, instead of spreading it over two notes.

It is needless to give words with these examples. What we are considering is not how words will suit, but whether the chant can be so sung, and such a chant as I have taken plainly can be. It is beautiful and loses nothing of its melodic meaning.

Whether all existing double chants can be thus sung, and the conditions which allow it, will be considered later; also the question as to the mixing of different time-systems or groups in the same verse. It is plain that in the above a triplet might be followed by a bar in duple time, and vice versa: and as a matter of fact the mixture of groups does not cause difficulty.

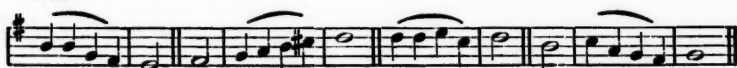
The use of the triplet does not exclude the old way of treating these groups of 3, that is by reading the duple bar as $| \text{P P P} |$ or $| \text{P P P} |$, whenever this is the more correct speech-rhythm. The cases in which the duple-time resolution of a syllable-group of 3 is proper cannot always be determined except by an expert, since they depend on delicate distinctions of syllabic values. Again the triplet is such a frequent group that dignity of effect in chanting calls for restraint in the use of it, as far as all considerations allow. See Ex. 15.

The triplets in the above example are very natural and easy, and they introduce a lesser value of the minim. They must always be considered as $| \text{P P P} | = | \text{P P} |$, and will be written always as triplet minims, because that notation cannot be misread: but in all the larger groups the units will be written as crotchets, though they are of the same time-value as those short triplet-minims. The fact is that as soon as the restricting duple time is left, and the larger groups take the place of the groups of two, then these larger groups are all spontaneously sung with shorter notes, and these shorter notes, though written as crotchets, are not to be sung as quarters of the common-time bar. Their time value is that of the minim in the familiar minim-triplet. It will not be needful to define this to the singers, because the triplet-minim value fixes itself, and the other groups will spontaneously follow it. But in exhibiting the new rhythms to the eye, as we are doing here, it is necessary to define these values, especially because whenever a triplet comes into contact with one of the larger groups, the chant will *appear* partly in minims and partly in crotchets, whereas all these notes are really of equal value. To what is said here must be added what is said on groups of six.

§ IV. *Groups of four.* The next group will show groups of four : that is when three unaccented syllables occur between the accented syllables. This is merely the old *alla breve* barring : and there are two ways of taking the second divisions in this rhythm.

NOTA BENE. In all the larger groups the actual number of syllables in the group may be less than the figure number of the group, which will happen whenever any one of the syllables of the group is of double value in length. This group of four may be | ♪ ♪ ♪ ♪ | or | ♪ ♪ ♪ |. Examples will be common.

4 a.



4 b.



The old *alla breve* grouping of four minims will still find a place, especially in the first division : but only where the syllables are weighty, and contain a true secondary accent on the third minim. It will be written as Ex. 2 with the primary accent enforced (Ex. 16).

§ V. *Groups of five.* Though the rarity of this rhythm in barred music suggests difficulty, it comes as a matter of fact so very easily that it is almost unnecessary to make a special scheme of it. If the five crotchets (or their equivalents) involve the recitation, then they share the freedom of it, and are as easy as a group of four or six : whereas if they fill the long second division, they are composed of a triplet followed by a shortened duple bar : and, if the triplet be marked, need no further indication than the sign for reading the two following minims as (large) crotchets. I will give one complete example of this rhythm, and will write the triplet in minims to identify it : but all the bracketed notes are of equal value.

5.

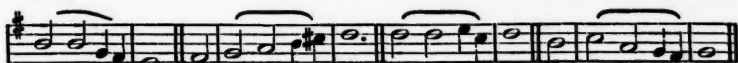


This rhythm soon becomes familiar. Examples will be given below.

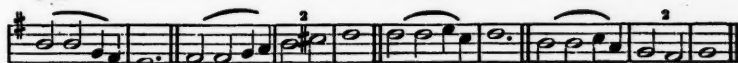
§ VI. *Groups of six.* The common form of this is Turner's chant, which is shown in the former article, p. 139. The whole six syllables are of comparatively rare occurrence, but a group equal to six crotchets, made up of minims and crotchets, the last two notes at

least being crotchets, is very common. This 6-group is a true triplet of three full minims, and (though written with a 6 on its initial syllable) is read as in true triple time. There are two dispositions of it, thus:—

6 a.



6 b.



This group, when, as in the illustration above, it is made up of two minims followed by two crotchets, is as plainly resolvable as the 5-group, being made up of a regular bar of two minims followed by a shortened bar of two crotchets: so that it is often sufficiently indicated by showing the shortening of the second bar.

The bars marked 2 may of course be taken as triplets, or as two crotchets.

As this is a true triplet it would seem as if the crotchets must be of the value of $\frac{1}{2}$ not $\frac{2}{3}$ of the duple bar: but, as a matter of fact, such crotchets will not be hastened in the chanting. See again what is said under 'colliding accents'.

The above examples exhaust the group varieties, and it is contended that the new rhythms which they introduce do not in any case destroy the unity or melodic argument of the chant, which asserts itself throughout them. Their variety is rather a great source of new beauty, and the old duple rhythm, when it occurs among them, stands out with increased force and dignity. We have now to go back to the case of colliding accents, that is, when there are two accents in the speech-rhythm with no unaccented syllable between them.

§ VII. *Colliding accents.* The almost universal requisite here is to give these colliding accented syllables equal accent and equal length; and this seems forbidden by the alternate accent of the chant; the ordinary bad practice being to extend the first of the two syllables over a whole bar of two full minims. The simple solution is to sing that bar as two crotchets. We may call this device 'the shortened bar'. It may also be used, as stated above, to make groups of five or of six without special indication of that intention. For the pace of these crotchets see on groups of six.

It is incredible that anything so simple and satisfactory should never have come into use: so little does mere practice lead to invention. See Ex. 18 and CXIX. 145.

§ VIII. *Syncopation of reciting-note.* It will be recognized that the main object of all these new rhythms is to get rid of the old duple accent where it makes havoc of the sense, and the most offending notes of the chant are notes 2, 6, and 8. Now, as in Ex. 3 b, the accent on the 8th note is got rid of by syncopation of the 7th, so Dr. Allen (who invented that) gets rid of the accent on note 2 by a similar syncopation of the reciting-note across the bar to make a triplet. [The reciting-note of the second division may of course be treated in the same way to avoid the accent on note 6.] This device is of great practical use, and is often an alternative to larger groups which involve the recitation. Here is a full division written with the three syncopations:—



See examples of pointing, where the syncopations are in Gothic type.

This effect can be easily learnt, and when the habit is acquired of avoiding an accent by sustaining the unaccented note, it can be extended to syllables wholly within the recitation. See Ex. 17.

NOTATION.

The reader will be curious to learn how all these devices can be expressed to the eye in the word-books: but since all the difficulties are due to one cause, so one kind of indication should suffice for all cases.

§ IX. *Of groups.* Let the words be printed, as is the present custom, divided by upright lines corresponding to the musical bars of the duple time of the chant: and if one syllable is held over more than one note let those other notes be indicated as at present by a dash for each note, thus | all — |. This dash will mean a minim of the regular chant, and its relation to the bars shows which minim it is. The groups of two are thus provided for, and for the new larger groups, THE ACCENT OF WHICH OVERRIDES THE ACCENT OF THE DUPLÉ TIME, it will be sufficient to mark the initial accented syllable of the group with its group-number, warning the singers that the figure overrides the duple-time and destroys the accentual significance of the bar-line which denotes that time, thus:—

8. Let us come before his ³pre | sence with | thanksgiving :

And shew ourselves | gl⁴ad in | him with | ps⁴alms.

Such an indicated group is terminated by an accent or by the figure of a new group. The figures show the accent, and the bars prevent

any misunderstanding as to what notes are intended. This device covers all the groups proper.

§ X. *Of syncopation.* As these syncopations are easier to sing than they are to read, it is well to have a distinguishing type to denote them to the singer. The rhythms which they introduce are pleasant and become familiar, but the singer needs warning of them. I should, therefore, propose to print the syncopating syllables in gothic letter, and follow such a syncopated syllable with three dots to indicate the second half of the syncopated note. The figure of the group which the syncopation introduces will therefore be over its dots, thus:—

9. Thy testimonies . . . | are — | wonderful.

10. Where | — of . . . | we re. | joice.

The main difficulty that beginners have in reading these syncopations is in accustoming themselves to neglect the accentual significance of the bar line. But these 'bars' in the word-books are *always* overridden by the figured groups. They *always* consistently indicate the notes of the chant, but preserve their proper musical significance as divisions of barred time only where there is no indication to override the groups of two of the original duple chant.

In this system then a dash (—) always means a *fresh note* of the chant sung to a preceding syllable; while dots (...) always mean the *same note* held on in syncopation.

Singers must be warned that these syllables in black letter are not to be 'bumped on'. The position of the old bar in the text should help them to avoid this effect.

§ XI. *Marks of time-values.* Beyond the above nothing is needed except signs to mark long and short syllables. For this purpose let a line under a syllable mean long = —: and a dot mean short = .. These signs are useful for various purposes:

(1) To measure the units of the larger groups, when the units are unequal, as

11. Help me and | I shall | keep thy | testimonies.

This shows that the 6-group is made up of a minium and four crotchets, and shows how they are distributed. The singer will always find they represent what he would naturally wish to say or sing.

(2) To warn the singer if any syllable is a *much* shorter complement of the bar than strict time would give. This is most needed in duple time, and for short accented syllables, thus:—

12. As the | rivers | in the | south.

This means that the first syllable of *rivers* is by far the shorter complement of the bar.

(3) Two dots under the two factors of a bar of duple time will mean that the bar is read in crotchets not minims, thus :—

13. And | bring his | sheaves — | with him.

14. When | men rose | up a | gainst us.

These dots manage colliding accents, and often obviate the necessity of writing a 5 or a 6.

(4) In duple time where | ♪ ♪ ♪ | or | ♪ ♪ ♪ | is used in place of a triplet for groups of three, where the triplet is best avoided, thus :—

15. And | spiest out | all my | ways.

(5) It is seldom needful to mark a semibreve; but a double line easily denotes it and ensures the best rhythm in such a section as this,

16. Except the Lord | build the | house.

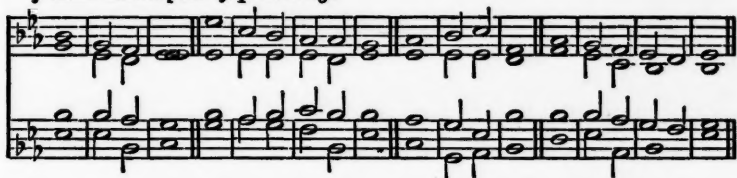
It remains only to give some account of refractory verses and then as many examples as space will allow: pp. 83, 84, 85.

§ XIII. *Refractory Verses*. When I said that this system conquered all difficulties, I meant all conquerable difficulties, for there are two kinds of verses in the English psalms which no system of pointing can deal with quite satisfactorily.

The first class is when the words are insufficient to fill the places of the music, and some sections are so short that unless the chant be reduced in length there is no solution but to spread the syllables out over the notes in the least offensive way. But, though I do not feel theoretically concerned with this incompatibility,—for my undertaking is to make the music go to the words, and that implies the presence of words, whereas their insufficiency is an absence of them,—yet this is a practical difficulty, and I shall be expected to show how these verses would be taken in this new system.

In a good many of these verses I would shift the colon—e.g. in 'But let the righteous rather smite me friendly: and reprove me' I should put the colon at *rather*: and in 'Our feet shall stand in thy gates: O Jerusalem' I should shift it to follow *stand*. But there are other verses which will not admit of this heroic resource. For such verses I would point out that this new system allows all the minims to be read as crotchets, and also that the first three notes of either division can be sung without accent: and I should propose that in psalms where such verses give trouble, a chant should be used which allowed these three notes to be sung as a grace to the first accent (*viz.* note 4 or 8). It will be seen in Ps. cxvi. 2, 4, 6 how this is possible, and

§ XII. *Examples of pointing.*



CXXVI. 1. When the Lord turned again the capti - vi - ty of | Sion :

Then were we like | unto | them that | dream.

2. Then was our mouth fil - led with | laughter :

And | our - | tongue with | joy.

3. Then said they a | mong the | heathen :

The Lord | hath done | great things | for them.

4. Yea the Lord hath done great things for | us al | ready :

Where | - of . . . | we re | joice.

5. Turn our captivity . . . | O - | Lord :

As the | ri - vers | in the | south.

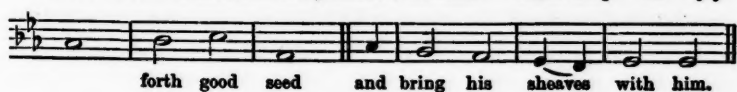
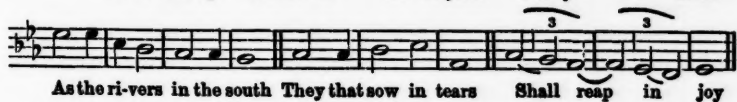
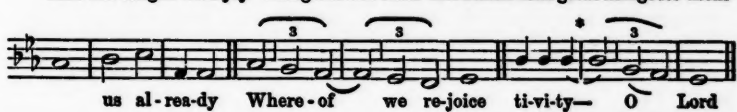
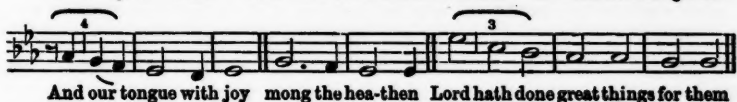
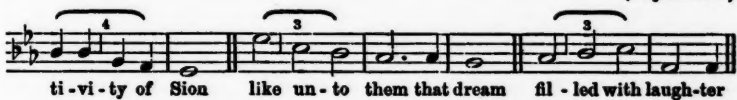
6. They that | sow in | tears :

Shall | - reap . . . | in - | joy.

7. He that now - - and beareth | forth good | seed :

Shall doubtless - - and | bring his | sheaves - | with him.

(Key follows)



* These two tied notes are equal in value. See p. 77 *ad fin.*



129. Thy testimonies . . . | are — | wonderful :

Therefore | doth ⁶my | soul — | keep them. (Or as CXXIV. 1.)

130. When thy word | goeth | forth :

It giveth light and under | standing | unto the | simple.

XIV. THE Fool hath said | in his | heart :

There | is — | no — | God.

2. They are - - abo-⁶mi-na-ble | in their | doings :

There is none that do-³ | eth good . . . | no not | one.

3. The Lord - - upon the chil³ | dren of | men :

To see if there - would understand | and seek³ . . . | after | God.

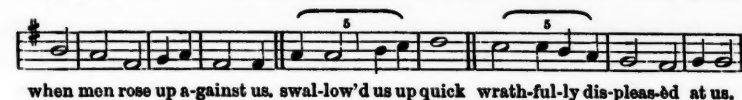
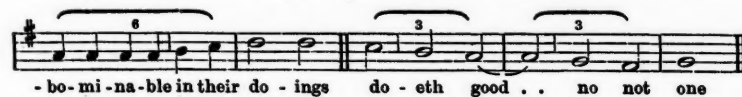
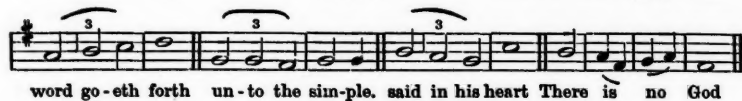
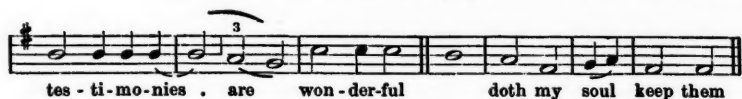
4. But they - - altogeth⁵er be | come a | bominable. &c.

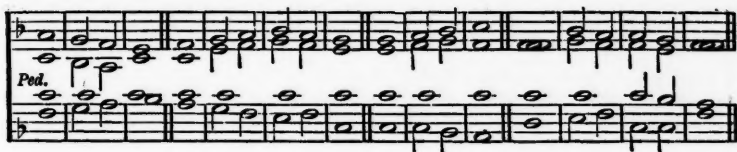
CXXIV. IF the Lord - now may | Israel | say :

If the Lord - - when | men rose | up a | gainst us.

2. They had swallow'd⁵ | us up | quick :

When they were so wrathful | ly dis | pleasèd | at us. (Key follows)





I CALL with my | whole — | heart:

Hear me O Lord . . , | I will | keep thy | statutes.* * comma

146. Yea even unto thee | do I | call:

Help me and | I shall | keep thy | testimonia.

147. Early in the morning do I cry | unto | thee:

For in | thy word | is my | trust.

148. Mine eyes pre | vent the | nightwatches:

That I might be oc | cupied . . | in thy | words.

X. 5. His ways are | al-way | grievous:

Thy judgments - - de-fi- | eth he | all his | enemies.

6. For he - - Tush, I shall nev-er be | cast — | down:

There shall no harm | happen | unto | me.

Glory be to the Father and | to the | Son:

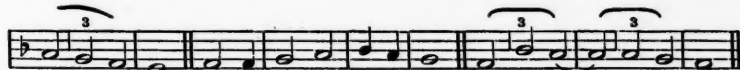
And | to the | Ho-ly | Ghost.

As it was - now and | ever | shall be:

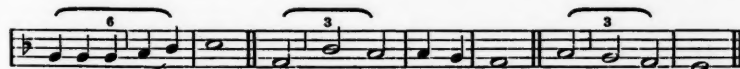
World with | out end . . | A — | men. (Key follows)



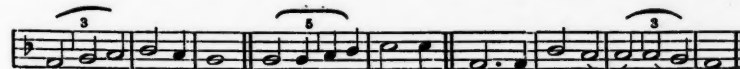
call with my whole heart. Lord, I will, thee do I call. Help me and I shall.



cry un-to thee. For in thy word is my trust. oc-cu-pied. in thy words.



nev-er be cast down. harm hap-pen un-to me. and to the Son.



And to the Ho-ly Ghost, now and ev-er shall be. World with-out end. A - men.

the effect there seems to me satisfactory. This difficulty is therefore met as well as could be hoped.

If ecclesiastic authority forbid shifting the colon in the words, it should be sufficient to imagine that it is not shifted in the words but in the music. It can remain in its old place in the word-books.

For the second class of refractory verses there is no cure, but they are fortunately rare. It is where the translation makes bad sense when it is read, and consequently cannot make good sense when sung. Examples are 'Save me from all them that persecute me and deliver me'. Here the conjunction, which should connect *save* and *deliver*, connects *persecute* and *deliver*. Again 'How thou hast driven out the heathen with thine hand and planted them in: how thou hast destroyed the nations and cast them out'. Here the confusion of the pronouns before *in* and *out* is irremediable. Such faults of composition do not show in the old way of chanting where grammar and sense are so frequently distorted; but they come out very plainly where all the other verses have their meaning expressed by the music.

§ XIV. *Final remarks.* As to what chants will serve. Musicians will readily discover this, and experiment will show it. But any chant that can be taken both in common time and in the triple rhythm of 3 b on p. 77 will carry all the varieties: and a suspended 4th on note 8 does not forbid. The main practical difficulty is with the basses: and when the bass part proceeds in leaps from root to root it requires a practised singer, e.g. the chant in F on p. 85 gives no difficulty because the bass is in conjunct movement; and it is set with a *vox regis*, so that the tenor can test the speech-rhythm without disguise. Melodious chants, as Mornington's on p. 83 will show, are much beautified by the varied rhythms. Since experiment will reveal the essential requisitions, composers will know what to aim at: hitherto they have experimented ill for lack of true indications. I have omitted to show any syncopation within the recitation, as promised on p. 80. Here is an example:—

17. Shew the light of thy countenance . . . u | pon thy | servant

The mixing of the rhythms is sufficiently shown in the pointed verses.

R. BRIDGES.

PS.—*The conception of this system is Dr. Allen's, and it is made possible only by his inventions: but he is not responsible for my exposition of it, and the notation is chiefly my own.*

STUDIES IN THE TECHNIQUE OF SIXTEENTH-CENTURY MUSIC

I.

THE SCALES.

'PRACTICAL music,' says Thomas Morley, 'is divided into two parts. The first may be called elementary or rudimental, teaching to know the quality and quantity of notes, and everything else belonging to songs, of what manner or kind soever. The second may be called syntactical, poetical, or effective, treating of sounds, concords and discords, and generally of everything serving for the formal and apt setting together of parts or sounds, for producing of harmony, either upon a ground or voluntary.'

Corresponding to these two kinds of music are the two scale systems employed by the sixteenth-century musicians—the hexachordal, in which they sang, and the modal, in which they composed. The modal system was derived from the old ecclesiastical sources, while the hexachordal system, mainly empirical, was of comparatively recent date, having developed out of the suggestions of Guido d'Arezzo [A.D. 960] in putting forward his excellent method of teaching singing.

As regards the hexachord itself, the occasion and manner of its appearance may be indicated in a few words. Before the time of Guido performers acquired the music which they were to sing by listening to the melody—either as it was sung by the master, or sounded, note by note, upon the monochord—and by imitating and repeating this until it became fixed in the memory. But many weeks might thus be occupied—for so Guido himself tells us—in the acquisition of only a few melodies.

Guido clearly perceived the disadvantages of these slow and cumbersome proceedings, and his own suggestions were in the nature of a reform; for by his method the singer might acquire the melody unaided, and in direct dependence upon his own knowledge and recollection of the individual sounds of music.

Moreover, in the course of his work in the old manner, Guido had evidently observed that the melodies which were most easily and completely acquired were also the most attractive; and he now goes on to assert that such melodies, and even the more important notes of

such melodies—such, for instance, as those at the beginnings of sections in a metrical tune—are more firmly retained in the memory than others, and can also be recalled to mind at any moment with perfect accuracy.

These facts being established, Guido next begins the practical illustration of his method by putting forward, as his attractive melody, the first verse of the hymn *Ut queant laxis*, in which it will also be remarked that the initial note of each section rises one degree, thus:—

C	D	F	D	E	D	D	D	C	D	E	E					
Ut	que	ant	la	-	xis	Re	so	na	re	fi	bris					
E	F	G	E	D	E	C	D	F	G	a	G	F	E	D	D	
Mi	-	ra	ges	to	-	rum	Fa	mu	li	tu	-	-	o	-	rum	
G	a	G	F	E	F	G	D	a	G	a	F	G	a	a		
Sol	-	ve	.	pol	lu	-	ti	La	bi	-	i	re	-	a	-	tum
G	F	E	D	C	E	D										
Sanc	-	te	.	Jo	-	han	-	nes								

Translation.

UT que-ant lax - is RE-so-na-re fi - bris

MI - ra ges - to - rum FA-mu-li tu - - o - rum

SOL - ve pol - lu - ti LA - bi - i re - a - tum

Sanc - te Jo - han - nes.

Guido's remark upon this example contains the essence of his system. 'If,' he says, 'an experienced singer shall so know the opening of each of these sections that he can, without hesitation, begin forthwith any one of them that he pleases, he will easily be able to utter with absolute correctness each of these six notes, wherever he may see them.' The singer's performance, therefore, is no longer to be a more or less successful imitation of the master's operations; he now sings from his actual knowledge of the sound belonging to each note. If the note C is to be sung, the performer can render it at once,

because he immediately recalls to mind the proper sound of *ut*; if G, he remembers *Sol*, and so on.

'These six notes,' ut, re, mi, fa, sol, la, constitute Guido's hexachordal scale. They were at first sufficient for their purpose; but in course of time, as a consequence of the natural expansion of the method, two more were added, in continuation of the first, one below and the other above the original, thus:—

d	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	la
c	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	sol
b	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	fa
a	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	*mi
g	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	re
F	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	ut
E	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	la
D	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	*mi
C	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	sol
B	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	fa
A	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	*mi
G	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	re
F	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	Ut

Added scale

Original scale

Added scale

The hexachord C-a, which formed the original scale, was now called *Hexachordum Naturale*; the added scale below the original, G-E, appears as *Hexachordum Durum*, and that above the original, F-D, as *Hexachordum Molle*; they represented the range of basses and tenors, and with their upper octaves, representing the higher voices, completed the system.

With respect to the scales themselves, it will be seen that they are formed of two groups of notes, each group consisting of two conjunct whole tones connected by a semitone, and as regards their arrangement in Guido's system we find that they are represented as overlapping, the lower portion of one hexachord being always opposed to the upper portion of another, and vice versa.

As a consequence of this overlapping of the hexachords each note, except the first three and the last of all, receives a double name—a general denominational name, that is to say, and a particular name. The middle note of the system, for instance, has C as its denominational name and *sol fa ut* as its particular name; the full permanent and distinctive name of middle C therefore is *C sol fa ut*. In the same way the full name of the lowest A is *A re*, of the A below middle C *A la mi re*, of the following G, *G sol re ut*, of double a a *a a la mi re*, and so on with every note in the scale.

THE HEXACHORDAL SYSTEM.

The hexachordal mutations in the scales of G, C, and F.

¹ See *Oxford History of Music*, vol. ii, pp. 72-81.

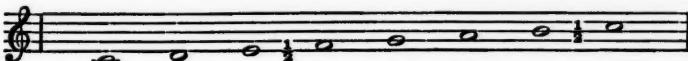
We see then that the hexachordal system of three scales, corresponding in its functions to Morley's first part of music, supplies the means of regulating all that belongs to the single voice; enabling the singer not only to utter correctly any individual note that he pleases, but also to pass through the complete system, upward and downward, assigning to each sound its true position and full name.

The scales of the modal system, the system upon which Morley's second or constructive part of music, and in fact the whole of sixteenth-century composition, is based, were in theory seven, arising from the seven notes of the diatonic octave D E F G A B C. Each of these seven notes became in turn the root of a new scale, proceeding upwards to its own octave limit.

The scales, arising in this way, were mainly distinguished from each other by the varying situation of their semitones, for these naturally arranged themselves in a different relative position in each scale, and thus created a corresponding variety of melodic character in the music in which they were employed.

This will be evident from the following table of the scales, where it may also be observed that the intervals between the notes are the same as those between the white keys of the same name upon the piano.

Table of the Scales.¹

D	
C	
B	 Not used.
A	
G	
F	

¹ The eighth note, the upper final D, is in effect a mere repetition of the first.



II. THE MODES.

Before passing on to consider the tables of the modal scales, it should be observed that the names given to the scales do not correspond, as we might have expected, to those of the Greek species from which they are derived. This is due to a very pardonable ignorance on the part of the mediæval theorists. These writers had received from Boetius and others full information respecting the true names and proper order of the various species, but they remained unaware of the fact that in the written Greek scale the lowest note is at the top and the highest at the bottom. In applying the Greek names therefore to their own scales, in which the lowest note is at the bottom, they reversed the whole system of nomenclature. See *Oxford History of Music*, vol. ii, p. 87, note.

This being explained, we may return to our consideration of the scales themselves.

Each scale contains two modes or rules of melody. According to one the melody must range between the final, or lowest note of the scale, and its upper octave. This, which is historically the earliest, is called the *Authentic* mode. The other obliges the melody to range between the fifth of the scale and its octave; but the melody always ends, and almost always begins on the final of the scale. This is called the *Plagal* mode.

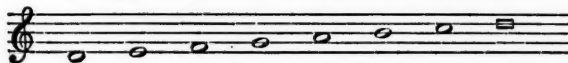
TRANSPOSITION OF MODES.

If we consider the scales of the modal system merely as different aspects of the diatonic scale, say of C, it is evident that by means of a flat at the signature we can transpose the whole system, so that the scales will then become different aspects of the scale of F, with the same intervals. This is often convenient, and was constantly done. The flat at the beginning of the music therefore signifies that the mode has been transposed, up a fourth or down a fifth, and that all its relations are then to be considered from that point of view.

SCALE OF D.

First or Dorian Mode.

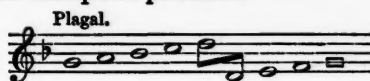
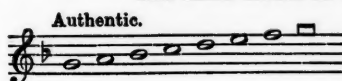
The Phrygian species of Diapason of the Greeks.



Second or Hypodorian Mode (Plagal).



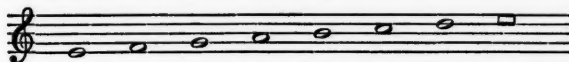
The same modes in their transposed positions.



SCALE OF E.

Third or Phrygian Mode.

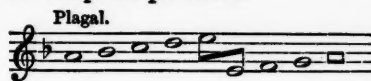
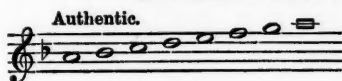
The Dorian species of Diapason of the Greeks.



Fourth or Hypophrygian Mode (Plagal).



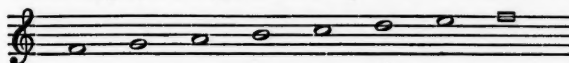
The same modes in their transposed positions.



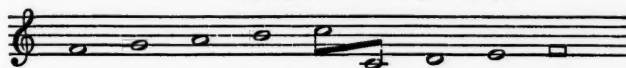
SCALE OF F.

Fifth or Lydian Mode.

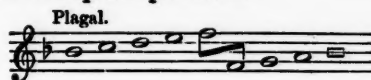
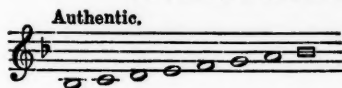
The Hypolydian species of Diapason of the Greeks.



Sixth or Hypolydian Mode (Plagal).



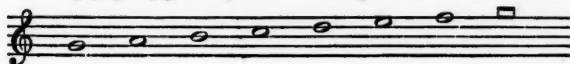
The same modes in their transposed positions.



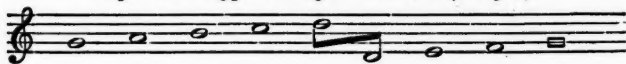
SCALE OF G.

Seventh or Mixolydian Mode.

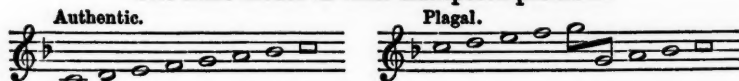
The Hypophrygian species of Diapason of the Greeks.



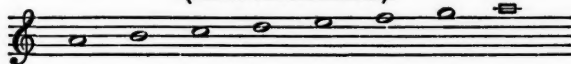
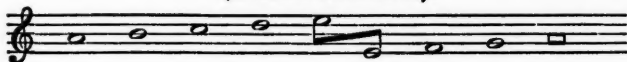
THE MUSICAL ANTIQUARY

Eighth or Hypomixolydian Mode (Plagal).

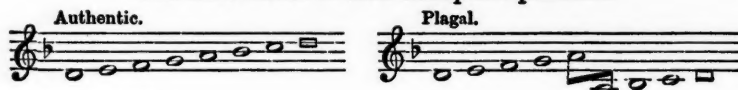
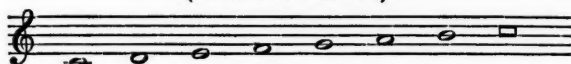
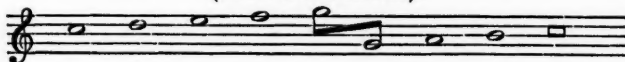
The same modes in their transposed positions.



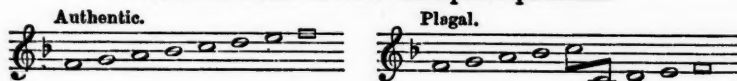
SCALE OF A.

*Ninth or Aeolian Mode.*The Hypodorian species of Diapason of the Greeks
(extra ecclesiastical).*Tenth or Hypoaeolian Mode (Plagal)*
(extra ecclesiastical).

The same modes in their transposed positions.

SCALE OF C.¹*Thirteenth or Ionian Mode.*The Lydian species of Diapason of the Greeks
(extra ecclesiastical).*Fourteenth or Hypoionian Mode (Plagal)*
(extra ecclesiastical).

The same modes in their transposed positions.



¹ The Eleventh or Locrian Mode, the Mixolydian species of the Diapason of the Greeks, should find a place between A and C; but its fifth being imperfect this scale is never used.

The foregoing are the theoretical forms of the scales, as they were originally devised for melody. But from the time when harmony first began to be perceived, certain licences, in the nature of chromatic alteration of notes, have always been considered necessary in particular circumstances. These will be noticed as the occasions arise.

TREATMENT OF INDIVIDUAL MODES.

First or Dorian Mode.

D must be the final sound of every composition in this mode, i.e. the note D if the piece is a *cantus*, and the chord of D if it is in parts.

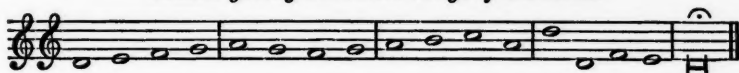
In music of more than one part, therefore, this lower final sound of the mode must always be present, in closing, in the lowest part. It may appear, in closing, in the tenor also, but in the lowest part it cannot be omitted; and for this reason the mode of a composition may always be deduced from the last note of the lowest part. And observe that in this matter, and especially in a piece containing a *cantus*, the bass is a surer guide than the tenor, for although the tenor is always supposed to close upon the lowest note of the scale—and does so invariably in compositions for a single voice—yet in closing in music of several parts, it may often happen that the tenor, taking advantage of his knowledge that the bass will certainly sing the final, goes not to the orthodox last note of the *cantus*, but to the major third of the scale instead.

D may close any section or phrase of the composition, but (except in the case of the final phrase) certain other notes also are lawful for this purpose; these are A, called the *Dominant of the Mode*; F, called the *Mediant*; G, the *Participant*; and sometimes C, a *Conceded Modulation*.

EXAMPLES.

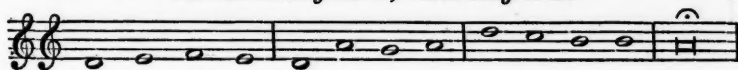
(i)

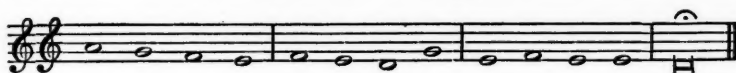
Cantus giving the entire range of the Mode.



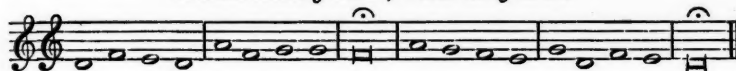
(ii)

Cantus closing on A; returning to D.





(iii)

Cantus closing on F; returning to D.

(iv)

Cantus closing on G; returning to D.

These examples, for a single voice, end with the melodic close, or descent by step of a full tone to the final note; in compositions for more than one voice this close is joined to another which ascends to the final by step of a semitone, and these together constitute the full contrapuntal cadence. All added parts are merely accompaniment.

But it will be observed that in order to construct this cadence properly—that is to say, with the ascending portion rising to the final by step of a semitone—the composer must already have recourse to licence. For in two only of the modal scales, the Ionian and the Lydian, does the ascending scale naturally conclude with a semitonic interval. In all others, therefore, including the Dorian, the interval must be artificially created; and this is accomplished by means of the chromatic alteration of the rising penultimate note.

The substitution of the major for the minor third in the final chord, already referred to, is also effected by means of chromatic alteration in those scales in which the third is not naturally major.

The following cadences may be taken in all inversions allowed by the rules of counterpoint; except that no passage can conclude with the ascending portion of the perfect cadence in the bass or other lowest part.

CADENCES IN THE DORIAN.

(i)

On the Final.

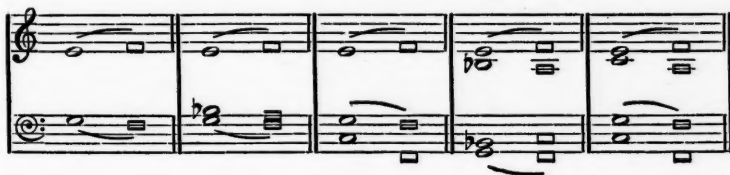
(ii)

On the Dominant.



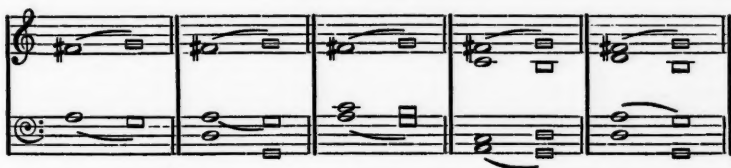
(iii)

On the Mediant.



(iv)

On the Participant.



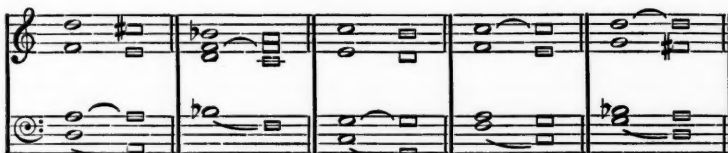
Before the settled period of music attempts were constantly made, notably by the English, to create the sense of complete rest proper to the perfect cadence by other means than those which have just been described. Much ingenuity was displayed in these attempts, but two only, and these not specially English, have survived; one is the fine form called by Morley 'the flat cadence', the other is the well-known 'plagal cadence'. No doubt the 'flat cadence' owes its survival in a great measure, apart from its beauty, to the fact that it is also the final cadence of the third or Phrygian mode. Moreover, it is the exact inversion of the perfect cadence, consisting, as it does, of two portions, one moving upwards by a full tone, and the other descending by a semitone.

THE MUSICAL ANTIQUARY

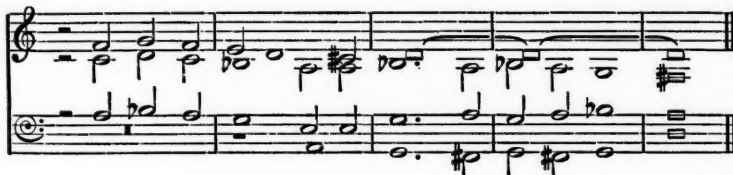
FLAT CADENCE IN THE DORIAN.

On the Dominant.

PLAGAL CADENCES IN THE DORIAN.

on the
Dominant
A.on the
Mediant
F.on the
Participant
G.on the
Conceded Modulation
C.on the
Final
D.

The Plagal cadence is generally used for closing at short pauses in the sense. When, however, it is taken upon the final of the mode it usually appears as the close of a composition. It is often much enriched, and so creates a great impression of finality; but it is really only a more or less prolonged *undulation* upon the final note. This will appear from the following characteristic example from Palestrina:



H. E. WOOLDRIDGE.

(To be continued.)

ENGLISH MAGAZINES CONTAINING MUSIC, BEFORE THE EARLY PART OF THE NINETEENTH CENTURY

THE interesting bibliography of the musical portion of *Exshaw's Magazine*, contributed by Mr. Lawrence to the October number of the MUSICAL ANTIQUARY, is excellent as showing the songs popular in Dublin, and it will remind English readers that the London periodical publications, of a like character, also frequently devoted a page to music, or issued an inserted engraved plate of it. This is of value historically, as showing the current-songs of the period; and the engraved or printed music was generally supplemented by a few pages of poetical trifles, and of songs sung at the theatres or public gardens, and these are also of interest.

Exshaw's, while it gave certain music that more properly belonged to Dublin, yet reprinted much that had already been issued in England, either in single sheets or in the magazines. In the English monthly publications many of the songs appeared in print for the first time, and many were never re-issued from these magazines. Also, as a matter of fact, a number of songs, both verse and music, were especially contributed.

It has frequently struck me that a list of eighteenth-century magazines where such music is to be found would be of value to the musical antiquary, for except a very brief and imperfect paragraph indicating the principal of these magazines, which I gave in my *British Music Publishers*, nothing approaching a regular list seems to have been made public.

Second-hand booksellers are great sinners towards old magazines. They consider the bulk of the book not worth preservation, and tear out all pictorial plates, and frequently the music pages, without in any way indicating either date or source. The beautiful copper-plates engraved by Benjamin Cole, having oblong scenes over the music, which appeared in the *New Universal Magazine* from 1751 onwards, are seldom found with the original volumes, and hence it is difficult to date the songs of this work. I hope to speak more fully regarding these plates in a future article.

The following rough list will give a foundation for a catalogue, to which others I hope will make additions.

I do not propose to go later than 1800, nor to include any but serial publications which are primarily literary, and in which the music occurs as a mere section of their contents.

LIST.

The Gentleman's Journal: or the Monthly Miscellany. By Way of Letter to a Gentleman in the Country. Consisting of News, History, Philosophy, Poetry, Musick, Translations, etc., 1692-4. Most musical antiquaries are acquainted with this interesting publication, though possessors of it are few. It was edited by the celebrated Peter A. Motteux.

The Gentleman's Magazine, 1731-1833, &c. This was the first of its kind, and all succeeding literary magazines of the eighteenth century took it for a prototype. The music page was commenced in 1737, and a song and its music, with sometimes a country dance, occurs in almost every number until 1756; after this the musical item was not frequent. The music was roughly cut upon a wood block, and printed with the rest of the book.

The London Magazine, 1732-79. The first rival to the *Gentleman's* in the field. The music page was a current song cut on wood.

The Universal Magazine, 1747-1803, &c. Musically considered this was the most important of the eighteenth-century London literary publications. It commenced in July, 1747, but the first music page is to be found in the following year, 1748; from this date to 1776, music appeared in practically every number. After this date, although the usual page of poetry and songs was given, not one single item of music occurs.

The New Universal Magazine, 1754-9. This was an important and excellent literary journal with well-engraved pictorial embellishments—those of Vauxhall Gardens being of considerable interest. With regard to music it made a departure, in replacing the roughly cut wood blocks by beautifully engraved plates (the same size as the book, octavo) with pictorial headings, the whole being engraved by Benjamin Cole.

The magazine, as before stated, is seldom found in its entirety as the plates offer such temptation to the print-seller, and the book itself is generally destroyed. No means of identification as to year is found on the music plates, and one can only assume that the songs are published in the monthly numbers between 1751 and 1759. I possess a large quantity, probably a complete set, of plates, but can only fix the definite year of a small number.

Miscellaneous Correspondence containing a variety of subjects

relative to natural and civil history, geography, mathematics, poetry, memoirs of monthly occurrences, catalogues of new books, etc. . . . by Benjamin Martin. London, 8vo., 1755-64. The early volumes give in some issues a song with music, and frequently a country dance tune, cut in wood.

The General Magazine, 1755-6. I have no particulars as to this, except that it contained music of country dances. A later issue—1787-91—is in the British Museum.

The Literary Magazine, 1756-8. Probably this only reached the third volume, the first being issued in 1756. A song with its music appeared in most or all numbers, cut in wood.

The Royal Magazine, or Gentleman's Monthly Companion (July, 1759—December, 1771). Music cut in wood was given with each number, at any rate in the early years of its existence.

The Lady's Magazine. There seem to have been two or more publications bearing this title during the eighteenth century. The first I have is for 1760. This contains songs, with music cut in wood. Either this or another *Lady's Magazine* gave a quarto engraved sheet of music with some of its issues.

In 1770 another *Lady's Magazine* was published by G. Robinson, and with each number a quarto sheet of music—a song—was given. The music was set up in moveable type, and about 1772 was chiefly the composition of 'Mr. Hudson'. Afterwards John Wheble appears to have published the *Lady's Magazine*, and he continued the music sheet. The magazine ceased in 1818.

The Universal Museum, 1762-70. A monthly magazine of the usual kind, that gave a music page in many of the issues; the music cut in wood. I have seen no later copy than the volume for 1770.

The Christian Magazine or a Treasury of Divine Knowledge. Of this I can find no trace save a single page that has a rough wood-cut piece of music, being a sacred song, 'The Fall of the Leaf.' The date of issue seems to have been about 1760 or 1770.

The Gospel Magazine and Theological Review. I am unable to state when this magazine commenced. In November 1779 it had an engraved octavo sheet with the first publication of the well-known tune 'Miles Lane', by Shrubsole. The magazine existed to 1805 at least.

The European Magazine, 1782-1825. A music page set up in moveable type was given with many numbers.

The Lady's Monthly Museum. This magazine was commenced in 1798. There were several series by different publishers. It extended to 1828. A music page was given in at least the later issues.

La Belle Assemblée or Bell's Court and Fashionable Magazine

belongs to a period later than that with which this article deals. It commenced in 1806 and existed until 1810. Long shaped oblong music sheets were given with each number.

Many other magazines of this later period might be mentioned, as *The British Lady's Magazine*, 1815-18, &c., but I do not propose to enter into the nineteenth-century publications.

The following also may be named, though they do not quite fulfil the conditions I have set as to my limit.

The Edinburgh Magazine or Literary Miscellany, 1785-1803. This was in 1789 published by J. Sibbald in Edinburgh. I have certain quarto engraved pieces of music which appear to have been given with the monthly issues.

The Aberdeen Magazine, Literary Chronicle, and review. A fortnightly publication commencing in 1788 and extending to 1790. This printed a page of music in each issue.

Walker's *Hibernian Magazine* was issued in Dublin between 1771 and 1811; musical sheets were issued with it.

Three other London publications may be mentioned though they are not strictly on the lines of those previously named.

The Musical Magazine, by Mr. Oswald and other celebrated Masters, London printed for J. Coote at the King's Arms in Pater-noster Row quarto—music engraved circa 1761. Coote was also publisher of *The Royal Magazine*, and certain songs in one publication occur in the other.

The Musical Magazine or Compleat Pocket Companion. Six volumes from 1767 to 1772. Published by Thomas Bennett in sixpenny numbers, music engraved. Large 8vo.

The New Musical and Universal Magazine. This was first issued by Richard Snagg in 1774-5, and two or more succeeding volumes were published in 1776 and 1777 by J. French.

Besides some general literary contents, Rousseau's *Musical Dictionary* and Rameau's *Treatise of Music* were issued with the magazine.

The Pianoforte Magazine, printed and published by James Harrison at the end of the eighteenth century, extended to about thirty octavo volumes. It was merely a re-publication of non-copyright works, and had no letter-press; the music was engraved. The gift of a pianoforte, under certain conditions, was held out as an inducement to purchasers of the work. Harrison published other musical works which he called 'Magazines', but neither these nor *The Pianoforte Magazine* fall within the scope of this article.

FRANK KIDSON.

WILLIAM TREASORER

THE researches of historians have recovered the names of a certain number of sixteenth-century organ-builders and virginal-makers; but these are for the most part very shadowy personages, and as their work was nearly all destroyed centuries ago, it is impossible at the present day to form any idea of their relative importance. Among them, however, William Treasurer, who was Instrument-maker to a succession of English sovereigns, must certainly have held a prominent place. He is mentioned in Hopkins and Rimbault's *History of the Organ*, and his name occurs in a document which was printed both by Burney and by Hawkins: but it is not likely that even those specialists who are interested in the history of key-board instruments know very much about this maker, and a few notes on him may be useful to them.

William or Guylam Treasurer¹ was a German. What the un-anglicized form of his name may have been is a matter of conjecture, and it looks as if it was in origin a French rather than a German name; but it is stated that he was a German in two documents, and a 'Doucheman', which was the same thing, in others. 'He came into this realme with Sir John Walloppe, about 1 yeares past,' says a document written in 1571; that is to say, about 1521. Sir John Wallop was a soldier and diplomatist of distinction whose adventures will be found described in the *Dictionary of National Biography*. He seems to have been serving in Tangier, and in Ireland, and in France between 1516 and 1524; but in September, 1526, he was sent on an Embassy to different parts of the Empire, whence he returned in the autumn probably of 1527. It was very likely at this date that he brought William Treasurer back to England with him.

I have not found Treasurer's name among Henry VIII's Instrument-makers: it does not follow, however, that he was not one of them, for very few lists of Court musicians of this reign are accessible at present. In the years 20 to 22 Henry VIII occur the names of John de John, priest, organ maker; William Lewes, instrument maker; and Mighel Mercator, organ maker; and I think it may be assumed that if Treasurer ever was Instrument maker to Henry VIII, he must have been appointed later than that date.

However that may be, he is named as Regall maker to Edward VI

¹ The surname is spelt in a good many different ways.

in a document, Brit. Mus. Stowe 571. This is a list of 'Musitions and Plaiers', with their fees, from Edward VI's Establishment-book for 1552. Here we find:—

Makers of } Willm Boton¹ Organ maker fee xxⁿ } xxxⁿ
Instruments } Willm Treasurer Regall maker fee xⁿ }

Treasurer was appointed Maker of Musical Instruments to Philip and Mary, and was evidently highly esteemed by them. The Tudor and Stewart kings had peculiar ways of rewarding favourite servants, but no reward ever given is more incongruous than that bestowed on Treasurer, who seems to have combined his business of Instrument-maker with that of the Golden Dustman. Among the Privy Seals of July, 1555 (Record Office, Bundle 1004²), is a licence to William Treasurer, maker of our musical instruments, to buy in any place in the realm 100,000 lasts of ashes, and 400,000 dozen of old worn shoes, and to export them. This licence was to hold good for eight years from the date of the Letters Patent (July 11, 1555), but it was renewed for another twelve years after the expiration of the original eight by Elizabeth, who, as will be seen, retained Treasurer in her service as Instrument-maker. Elizabeth's licence, dated March 13, 1560-1, may be given here in a condensed form, from Brit. Mus. Galba, c. ii:—

Elizabeth [&c.] to all Mayres Sherifes [&c.]. Whereas owre most deere brother and sister Philippe and Marie . . . by their Letters Patentes . . . beringe date . . . the xjth daie of Julye in the first and third yeares of their reignes did lycense and authorise their late s[er]vaunte and now owrs William Treasurer the maker of their Musicall instruments that he by himself his servantes [or others, &c.] or after his Decesse the Executors of his Last Will [&c.] Should provide and buye in anye place or places of their saide Realme of Englande the nombre and Quantitie of one Hundred thousand Lasts of Asshes and foure Hundred thowsand dozens of olde worn Showes. And . . . to freight and lade as ofte and when theye shoulde thinke goode in any shippe [&c.] And . . . conveighe the said Asshes and olde Shooes at all tymes at their Lib[er]tie within the space of eight yeres next ensuyng the date of the said Letters Patentes into the Parties beyonde the Seas there to vtter sell and distribute the same to his or their most profitte [&c.] Knowe ye that we do ratefie confirme and allowe . . . to the said William Tresorer his servants [& others, &c.] the said graunte or Lycence [&c.] And s[ince] of owre more Ample grace and meere mocyon and in consideracion that the said William Treasurer hathe devised and geu[en] vnto vs a newe instrument Musicall geving the sound

¹ The name Boton in this MS. is wrongly printed as Beton by Burney and Hawkins. I believe I am right in assuming that this is the document which they print.

² I am indebted to Miss E. Stokes for kindly sending this reference.

of [the] Flutes and recorders And Lykewise hathe promysed and taken vppon him at his Laboure Costes and charge to re[pair] and amende before the Feast of Sainte Michaell thar[changel] next ensuyng the Date herof owre greate Organes stand[yng] in owre Chappell within our manoure of Greenewich We have licensed and authorized and graunted . . . for vs owre heirs and successoures . . . the said William Treasurer now owre servaunt Maker of owre muscalle instruments that he by him selfe only his Servaunts [or others, &c.] shall provide and buy in any place [&c.] the full of the Said Nomber and Quantitie [of Asshes and olde worne Shooes as before] and at the expiration of the sayd eight yeres vntransported and the same beinge boughte and provided to Freight and Lade [&c.] in any shippe or shippes [&c.] and Conveighe the said Asshes and olde Shoes [&c.] within the space of twelve yeres next and immediatlie folowing the Expiration and ende of the said eight yeres [&c.] into the parties beyounde the Seas [&c. &c.]. Wherefore we will and Commaunde yow to permytt . . . owre said Servaunt to vse and enioye the whole effect of this or Lycense [&c.] Prouided alwaies that owre Customes [&c.] be Duely answered as reason is. Prouided also that if hereafter it shalbe Duelie proved [&c.] that the said William Treasurer [&c.] do shippe or Carie into the Parties beyounde the Seas anye newe Shoes newe Bootes or any newe Lether made or vnmade vnder the Colours of this owre Lycense that then the said William Treasurer [&c.] shall not take any advantage [&c.] of this or graunt or Lycense [&c.]. Westmynster the xij Daie of Marche in the seconde yre of owre reigne [&c.].

The most interesting part of this document is the allusion to the 'newe instrument Muscalle' devised by Treasurer and presented by him to the Queen, 'geving the sound of Flutes and recorders.' This was evidently some invention of Treasurer's own, perhaps an improved kind of Regall; but of course it may merely have been some kind of musical toy.

Another reference to Treasurer is to be found in *The King's Musicke*, p. 14. Here is printed a warrant dated May 28, 1560, to deliver to William Treasurer 'maker of our instruments five yards of crimson velvett to cover one payre of regalls, and one yarde of purple satten to line the same. Item for the iron worke of a case for a paire of virginalls aforesaid,¹ covered withe crimson velvett' (L. C., vol. 791, pp. 189-90).

From the year 1547 onwards, Treasurer was living in the parish of Christ Church, Newgate. The following interesting documents supply a few details about his life and are the authority for some of the facts already given. His wealth, it is plain, had increased considerably

¹ This looks as if the name Regall was applied to the Virginall. Did it include all chamber key-board instruments?

Huguenot Society's Publications, vol. x.¹

³ Jasper Blanckart, virginnall maker, of the Englishe Church. Living in the Ward of Allgate in 1582-3. [Huguenot Society, vol. x, pt. 2, p. 304.]

HANDELIANA

SOME MEMORIALS OF THE DUBLIN CHARITABLE MUSICAL SOCIETY.

I REJOICE to say it has recently been my good fortune to discover and identify an historic ticket-medal of the highest interest, whose existence has hitherto been unsuspected by musical antiquaries. No fewer than four exemplars of the medal are in the possession of Mr. Robert Archer, of Dublin, a lifelong collector of Irish curios, who has kindly given me permission to reproduce



one of them in this magazine. My identification is none the less sound, I think, because purely inferential. The ticket-medal in question was undoubtedly struck for the annual subscribers to the old Charitable Musical Society of Dublin, the Society for which *The Messiah* was first performed. Crude in design, it is by no means a thing of beauty, for it was executed at a period when Irish medallie art was in its infancy. It is in bronze and about the size of a new penny. On the obverse is a rude representation of the story of Cimon and Pero, that affecting theme of the daughter who kept her imprisoned father from starvation by suckling him like an infant. On this, one recalls, Murphy founded his famous tragedy of *The Grecian Daughter*. Encircled round the figures is the motto 'I was in Prison and Ye came unto me'. On the reverse is an open music book with several musical instruments, and round the edge the name of the owner. On one of the four exemplars in Mr. Archer's collection the name has been ren-

dered undecipherable through the act of some vandal in attempting to substitute his own. But the names engraved on the other three are the 'Hon^{ble} Lord Ross', the 'Rev^d Coote Mitchell', and 'Ben Johnston'.

There was more than one 'Charitable Musical Society' in Dublin in the first half of the eighteenth century, but *The Charitable Musical Society*, *par excellence*, is distinguished from the others mainly by the fact that it devoted all its profits to the release and succour of the unfortunate creatures who were confined in the various city Marshalseas and suffering all the horrors of a debtor's prison. It is this fact that established the identity of the ticket-medal beyond doubt.

Humble enough was the origin of this noble philanthropic organization. It sprang from an old harmonic society, a sort of genteel 'Free and Easy', which held its symposia in a tavern. In 1723, when the meetings were transferred to the Bear Tavern in Christ Church yard and held under the Presidency of John Neal, the music publisher, the informal club crystallized into 'The Charitable and Musical Society', and proclaimed its aim to be the discharge of the liabilities of confined debtors. So steady was the increase of membership, owing to the regular influx of men of rank and fashion, that the Society had first to remove to more commodious rooms in the Bull's Head in Fishamble Street, and finally to raise funds to build a separate Music Hall. In pleasure-loving Dublin this proved easy of accomplishment, and on October 2, 1741, the famous Fishamble Street Music Hall, with a seating capacity of some six hundred, first opened its doors. It came at the psychological moment, for, a trifle over two months later, Handel gave his first concert there.

To associate these historic medals with the first performance of *The Messiah*, it is only necessary to cite the following advertisement from *Faulkner's Dublin Journal* of March 23-27, 174 $\frac{1}{2}$:—

'For Relief of the Prisoners in the several Gaols, and for the support of Mercer's Hospital in Stephen's Street and of the Charitable Infirmary on the Inn's Quay, on Monday, April 12, will be performed at the Musick Hall in Fishamble Street, Mr. Handel's new Grand Oratorio, called "The MESSIAH", in which the Gentlemen of the Choirs of both Cathedrals will assist, with some Concertos on the organ by Mr. Handell. Tickets to be had at the Musick Hall, and at Mr. Neal's in Christ Church-yard, at half a Guinea each. N.B. No Person will be admitted to the Rehearsal without a Rehearsal Ticket, which will be given gratis with the Ticket for the Performance, when payed for.'

This advertisement, of course, is addressed to the outside public. Members of the Charitable Organization would doubtless gain admission, as usual, by presenting their medal-tickets. But their lady friends would have to be paid for. It is noteworthy that in 1742, the 'Messiah' year, the Society released 142 languishing debtors, at an expenditure of some £1,225 odd, besides distributing £33 in alms. Subsequently it merged into the Charitable Musical Loan, an organization for the relief of distressed tradesmen, which still exists.

W. J. LAWRENCE.

LISTS OF THE KING'S MUSICIANS, FROM THE
AUDIT OFFICE DECLARED ACCOUNTS

(Continued.)

Audit Office. Declared Accounts. Bundle 391. No. 59.

Declaration of the account of Sir William Uvedale, knight, treasurer of the king's Majesty's Chamber, from Michaelmas 18 James I [1620] to Michaelmas following.

Payments to:—

Trumpeters:—Henry Martyn, John Smythe, John Reylye, Anthony Denham, Gryffyn Martyn, John Ramsey, Robert Ramsey, Randall Fludde, Thomas Undrell, Richard Pyttock, William Allen, Silvester Ramsey, John Holman, Humphrey Fludd.

John Jukes, deceased, for 56 days ending 24 November 1620; succeeded by Richard Stocke (by warrant under the Signet 24 December 1620), for 3 quarters of a year & 36 days.

Samuel Smythe (deceased), for one quarter of a year and 60 days ending 28 February 1620[-1]; succeeded by Peter Jones (by warrant under the signet 20 March 1620-1) for half a year and 31 days ending Mich: 1621.

Richard Stock and Peter Jones at 8*d.* a day for one quarter and 60 days, ending 28 February 1620[-1].

Robert Beach, in the place of Peter Jones (by warrant under the signet 20 March 1620[-1]), for half a year and 31 days ending Michaelmas 1621.

Violins:—Anthony Comy, John Frende, Alexander Chessham, Thomas Warren, Horatio Lupo, John Heydon, Thomas Lupo, and Leonard Mell.

Norman Lasley, for 3 quarters of a year, ending Midsummer 1621, John Hopper, succeeding (by warrant under the signet 7 August 19 James I) for one quarter of a year ending Michaelmas 1621.

Cesar Galliardello, Alphonso Feraboscoe, Danyell Farraunte, and Thomas Lupo, composer for the violins.

Flutes:—James Harden, Innocent Lanier.

Sagbuttes:—John Snowesman, & Richard Blagrove, Clement Lanyer.

Lutes:—Robert Johnson, John Dowland, Nicholas Laneir, and Timothie Collins, Philip Rosseter.

Virginals:—Orlando Gibbons.

Italian Musician:—John Maria Lugario.

Maker, repairer & tuner:—Andrea Bassano.

Audit Office. Declared Accounts. Bundle 391. No. 60.

Declaration of the Account of Sir William Uvedale, knight, treasurer of the King's Majesty's Chamber from Michaelmas 1621 to Michaelmas following.

Payments to:—

15 Trumpeters, viz.:—Henry Martin, John Smithe, John Releigh, Anthony Denham, Griffin Martin, John Ramsey, Robert Ramsey, Randall Fludd, Thomas Undrell, Humphrey Lliod, William Allen, Sylvester Ramsey *[sic.]* John Holman, Richard Stock, and Peter Jones.
Allen

Richard Pittcock, deceased, Robert Beeche succeeding him (by letters under the Signet, 12 September 1622).

Robert Beeche, succeeded by Edward Jukes (by letters under the signet 7 October 20. James I) at 8*d.* a day.

Violins:—Thomas Lupo, John Freind, Anthony Comy, Alexander Chesham, Thomas Warren, Horatio Lupo, John Heydon, Leonard Mell, John Hopper.

Cesar Galliardello, Alphonso Feraboscoe, Daniell Farrant.

Thomas Lupo, composer of the violins, for one quarter ending Christmas 1621 and for 3 quarters of a year ending Mich. 1622 (by letters under the Signet, 1 April 20. James I).

Flutes:—James Harden, Innocent Lanier.

Sagbuttes:—John Snowesman, & Richard Blagrave, Clement Lanier.

Lutes:—Robert Johnson, John Dowland, Nicholas Lanier, and Tymothie Collins, Philip Rosseter.

Virginalls:—Orlando Gibbons.

Italian Musician:—John Maria Lugario.

Maker, repairer and tuner:—Andrea Bassano.

Audit Office. Declared Accounts. Bundle 392. No. 61.

Declaration of the account of Sir William Uvedale, knight, treasurer of the king's Majesty's Chamber, from Michaelmas 20 James I [1622] to Michaelmas following.

Payments to:—

14 Trumpeters viz.:—Henry Martyn, John Relighe, Anthony Denham, Gryffyn Martyn, John Ramsey, Robert Ramsey, Randall Lloyd, Thomas Underell, Humfrey Lloyd, William Allen, John Holman, Richard Stocke, Peter Jones and Robert Beche.

Siluester Ramsey, deceased, for one quarter and 29 days ending 22 January 1622[–3] George Porter succeeding him (by warrant under the signet 6 Feb: 1622[–3] from decease of said Siluester Ramsey to Mich: following.

John Smythe for one quarter and 29 days ending 22 January 1622[–3] Edward Jukes succeeding him (by warrant under the signet, dated 25 March 1623).

Edward Jukes, trumpeter for one quarter & 29 days ending 22 January 1622[-8], Sarles Parkins succeeding him (by warrant under the signet, 25 March 1623).

Violins :—Thomas Lupo, John Frende, Anthony Comie, Alexander Chessham, Thomas Warren, Horatio Lupo, John Heydon, Leonard Mell and John Hopper.

Cesar Galliardello, Alphonso Feraboscoe, Danyell Farrente.

Thomas Lupo, composer of the violins.

Flutes :—Innocent Laneer, & James Harden.

Sagbuttes :—John Snowsman, Richard Blagrave.

Clement Laneer.

Lutes :—Doctor John Dowland, Robert Johnson, Nicholas Laneer, Timothie Collyns, Philip Rosseter for half a year, Maurice Webster succeeding him (by letters patent 9 June 1623) for half a year ending Mich: 1623.

Virginalls :—Orlando Gibbons.

Italian Musician :—John Maria Lugaro.

Maker, repairer and tuner :—Andrea Bassano.

Audit Office. Declared Accounts. Bundle 392. No. 62.

Declaration of the account of Sir William Uvedale, knight, treasurer of the king's Majesty's Chamber, from Michaelmas 21. James I [1623] to Michaelmas following.

Payments to :—

16 Trumpeters :—viz. :—Henry Martin, John Releigh, Anthony Denham, Griffin Martin, John Ramsey, Robert Ramsey, Randall Fludd, Thomas Undrell, Humfrey Flud, William Allen, John Holman, Richard Stocke, Peter Jones, Robert Beeche, Edward Jukes and George Porter.

Sarles Perkins.

Violins :—John Freind, Anthony Comy, Alexander Chessham, Thomas Warren, Horatio Lupo, John Heydon, Leonard Mell, John Hopper.

Cesar Galliardello, Alphonso Ferabosco, Daniel Farrant.

Thomas Lupo, composer of the violins.

Thomas Lupo, the younger, for 3 quarters of a year ending Midsummer 1624 and more to him at the same rate (20*d.* a day) for 1 year ending Midsummer 1625, impressed unto him by virtue of His Majesty's manual signature 28 June 1624.

Flutes :—James Harden & Innocent Lanyer.

Sagbuttes :—John Snowsman and Richard Blagrave.

Clement Lanier.

Lutes :—Doctor John Dowland, Robert Johnson, Maurice Webster, Nicholas Lanier, Tymothie Collins.

Virginalls :—Orlando Gibbons.

Maker, repairer and tuner :—Andrea Bassano.

Audit Office. Declared Accounts. Bundle 392. No. 63.

Declaration of the account of Sir William Uvedale, knight, treasurer of the king's Majesty's Chamber from Michaelmas 21. James I [1623] to Michaelmas following.

[Duplicate of foregoing account.]

Audit Office. Declared Accounts. Bundle 392. No. 64.

Declaration of the account of Sir William Uvedale, knight, treasurer of the king's Majesty's Chamber from Mich: 22. James I [1624] to Mich: following.

Payments to :—

8 Trumpeters viz :—Griffin Martin, John Ramsey, Robert Ramsey, Randall Fludd, William Allen, Richard Stock, Robert Beech, George Porter.

Henry Martin, Sergeant trumpeter for 342 days, ending 6 September 1625, John Raleigh succeeding him, for 23 days ending Mich. 1625 (by letters under the signet, 28 January 1625[-6] 1 Charles I).

John Raleigh for half a year, ending Lady Day 1625.

Josias Broome, in the place of the said John Raleigh (by letters under the signet 4 July 1 Chas. I) for half a year ending Mich. 1625.

Anthony Denham, for 343 days ending 8 September 1625, Humphrey Jenkington succeeding him the said Anthony Denham, deceased (by letters under the signet 3 November 1. Chas. I ending Mich. 1625.)

Thomas Underell for 58 days, ending 26 November 1624, Searles Perkins succeeding the said Thomas Underell, deceased (by letters under the signet 7 March 22 James I) for 307 days ending Mich. 1625.

John Holman, for half a year, ending Lady Day 1625, Nicholas Stransome succeeding him (by letters under the signet 4 July 1 Chas. I) for half a year ending Mich. 1625.

Peter Jones for half a year, ending Lady Day 1625.

William Arnold in the place of the said Peter Jones (by the above said warrant) for half a year ending Mich. 1625.

Edward Jewkes, for half a year ending Lady Day 1625. Robert Broome succeeding him (by foresaid warrant of 4 July 1625) for half a year ending Mich: 1625.

Cuthbert Collins, in the place of Humfrey Floyd (by letter under the signet, 24 Sept: 22 James I) for half year ending Lady Day 1625. Roger Barfield, succeeding (by the foresaid warrant) due to him for the other half year ending Christmas 1625.

Searles Perkins for 58 days ending 26 Nov: 1624.

William Marre, in the place of the said Searles Perkins (by letters under the signet, 7 March 22 James I) for 307 days ending Mich. 1625.

Violins:—John Freind, Anthony Comey, Alexander Chesham, Thomas Warren, Horatio Lupo, John Heydon, Leonard Mell, John Hopper.

Cesar Galliardello, Daniell Farrant, Alphonso Ferrabosco.

Thomas Lupo, the elder, composer of the violins.

Thomas Lupo, the younger, for one quarter ending Mich: 1625.

Flutes:—James Harden.

Innocent Laneer, for 3 quarters of a year ending Midsummer 1625.

Andrea Lanier and Henry Ferrabosco, in the place of Innocent Lanier, deceased at 20*d.* a day jointly for one quarter ending Mich. 1625 (by warrant under the signet 24 Oct. 1625).

Sagbuttes:—John Snowesman, & Richard Blagrove, Clement Lanier.

Lutes:—Doctor John Dowland, Robert Johnson, and Maurice Webster, Nicholas Lanier & Timothie Collins.

Virginals:—Orlando Gibbons, for half a year ending Lady Day 1625, succeeded by Thomas Warwick (as well in his pay of £46 a year as likewise succeeding him in one other place of one of his Majesty's ordinary musicians at £40 a year) for half a year ending Mich. 1625 (by warrant under the signet 25 June 1. Chas. I).

Maker, repairer and tuner:—Andrea Bassano.

Audit Office. Declared Accounts. Bundle 392. No. 65.

Declaration of the account of Sir William Uvedale, knight, treasurer of the King's Majesty's Chamber from Michaelmas 1. Chas. I [1625] to Michaelmas following.

Payments to:—

10 Trumpeters: viz:—John Releigh Sergeaunt, Nicholas Stransom, Robert Ramsey, Randall Lloid, William Allen, Richard Stocke, Robert Beeche, George Porter, Searles Perkins, Humfrey Jenkenson.

Josias Broome, late one other of his Majesty's trumpeters and now Sergeaunt, joined with the said John Releigh, by letters under his Majesty's Signet 10 March 1625[–6].

Peter Jones in the room of Griffith Martin deceased (by Letters under the Signet 7 Oct. 1625).

Roger Barfield for part of Christmas quarter 1625, John Holman succeeding (by letters under the signet 13 March 1625[–6]) for part of Christmas quarter 1625, the whole quarter of our Lady and Midsummer 1626 and part of Michaelmas quarter following.

Edward Jewkes succeeding the said John Holman, (by like warrant dated 22 Oct. 1626), for remainder of said Mich. quarter 1626.

Robert Broome, for 3 quarters of a year and part of Mich. quarter 1626.

Cuthbert Collins, in the place of Robert Broom, deceased, (by letters under the signet 4 Nov: 1626) to begin from the death of the said Robert Broome and due in full of Mich. quarter 1626.

John Ramsey for half a year and 80 days & to William Ramsey succeeding the said John Ramsey deceased (by letters under the signet 8 May 1626) to begin from the death of the said John Ramsey due to him in full of the year ended Mich. 1626.

William Arnold, for 9 days, part of Christmas quarter 1626 & to William Marr succeeding the said William Arnold deceased (by letters under the signet 12 March 1625[-6]), to begin from the death of the said William Arnold due in full of this year ended at Mich. 1626.

Edward Jukes, in the place of William Marr at 8d. a day (by letters under the signet 22 March 1625[-6]).

Violins:—Cesar Galliardello & to 8 other musicians for the violins viz:—Thomas Lupo, the younger, John Freind, Anthony Comey, Thomas Warren, Horatio Lupo, John Heydon, Leonard Mell, John Hopper;

Alexander Chesham for 48 days, part of Christmas quarter 1625.

James Johnson, in the place of the said Alexander, deceased (by letters patent 5 June 2 Chas. I.) to begin from the death of the said Alexander Chesham.

Daniell Farrant, Alphonso Ferrabosco.

Thomas Lupo the elder, composer of the violins.

Flutes:—James Harden, for Christmas quarter & part of Our Lady Day quarter 1626, William Gregory, succeeding the said James Harden, deceased (by letters under the signet 20 Feb. 1625[-6]) to begin from the day of the death of the said James Harden.

Andrea Lanier, & Henry Ferrabosco.

Sagbuttes:—John Snowesman, Richard Blagrove, Clement Lanier.

Lutes:—Robert Johnson, Maurice Webster, Doctor Dowland for one quarter of a year ending Xmas 1625 & 26 days, Robert Dowland son of the said Doctor Dowland deceased succeeding (by letters under the signet 26 April 2 Chas. I.).

Nicholas Lanier and Tymothie Collins.

Virginalls:—Thomas Warwicke.

Maker, repairer & tuner:—Andrea Bassano for 3 quarters of a year ending Midsummer 1626, Edward Norgate succeeding the said Andrea Bassano (by letters patent 30 Dec: 9 James I) the first payment to begin from the death of the said Andrea Bassano.

(To be continued.)

NOTES AND QUERIES

NOTES

A description of Striggio and Corteccia's Intermedi 'Psyche and Amor' (iii. 40). Our knowledge of *intermedi* has been noticeably advanced by Dr. Otto Kinkeldey's *Orgel und Klavier in der Musik des 16. Jahrhunderts*, Leipzig, 1910. In this remarkable book Dr. Kinkeldey—the first American, I believe, to hold a professorship in a German University, at Breslau—on pp. 168–71 gives a survey of the *Descrizione dell' Apparato*, 1566, and in fact has promised a monograph on the *intermedi*. I regret that my article contains no reference to Kinkeldey, whose description of the *intermedi* of 1565 was timely and useful, though it is not in the form of a reprint.

Kinkeldey and Solerti both refer to a reprint of the *Descrizione* in the fifth volume of the *Teatro Comico Fiorentino*, Firenze, 1750. The reprint does not appear in the copy of the Library of Congress. O. G. SONNECK.

Handel Manuscripts. The late Rev. Edward Goddard was for some time resident in Rome, and procured through the agency of the Abbé Santini a considerable number of valuable Handel manuscripts. Mr. Goddard's library was sold by auction in London in 1878, and I was fortunate enough to be able to purchase some of his treasures; amongst them was the grand double chorus, 'Gloria Patri,' referred to in the October *MUSICAL ANTIQUARY* (p. 59). From my manuscript, thus happily preserved, copies were made for the Handel Festival at the Crystal Palace in 1891, and the work was adequately performed. I also bought a complete set of parts of the psalm 'Laudate pueri' in the key of D, which Handel completed in Rome on July 8, 1707. This has been printed in the German Handel Society's works, edited by Dr. Chrysander; but I want to call attention to the fact that my manuscripts of the two oboe parts are written in the key of C; the performers, therefore, had to play them a note higher. This is the only instance I have met with of such transposition for the oboe.

I acquired three other manuscript compositions by Handel, also from the Colonna library. The first is an Antifona 'Hec est Regina virginum' for Canto solo with accompaniments for strings and organ; the second an Antifona 'Te decus virginum' for Alto solo with string and organ accompaniment. These, according to the manuscripts, were composed for 'the Madonna del Carmine'. The third piece is a Motetto for Canto solo 'Seuiat tellus inter vigores' with string accompaniment. These composi-

tions are probably in Handel's Autograph, and are, I believe, unknown and unpublished. They were all written during Handel's sojourn in Rome in 1707-8.

WILLIAM H. CUMMINGS.

Eighteenth-Century Magazine Music (iii. 18). Some of the notes given by Mr. W. J. Lawrence in his researchful article (October, 1911) may be emended as follows: The musical insets in *Exshaw's Magazine* for 1749 are exactly the same as those in the *London Magazine* or the *Gentleman's Monthly Intelligencer* for 1749, printed for R. Baldwin at the Rose in Pater Noster Row.

No. 23. Miss Turner was daughter of Dr. Turner, and composed several songs.

No. 55. 'Colinet' was a famous song by Dr. Arne.

No. 56. The difficulty over the name of 'Signor Savoi' is due to the printer: Leoni is meant.

No. 57. For an account of Mr. John Potter see Brown and Stratton's *British Mus. Biog.*, p. 325.

No. 180. Richard Gaudry was an actor, vocalist, and composer, and was a Dublin man. He published a neat volume of Masonic Songs in 1795, now in the National Library, Dublin. His son, Richard Otto Gaudry, was Organist of St. Ann's, Dublin.

No. 159. For a notice of Signora Sestini, with a splendid photogravure, see the Rev. Dr. Mee's *Oldest Music Room in Europe*.

No. 190. 'Adieu to the Village Delights' was composed by Baildon.

No. 198. Mr. Michael Thompson was Organist of the Parish Church, Hillsborough (subsequently of St. Nicholas's, Newcastle-on-Tyne), and composed at least a dozen pieces.

No. 204. 'Auld Robin Gray' is the tune claimed by Levees, but it is strange that it was published in 1781, and he did not avow its composition till 1812.

No. 259. The identification of 'R—H—G—O' as 'the Right Hon. George Onalow, afterwards the first Earl', is a slip: it should be Right Hon. George Ogle, P.C., who wrote two other celebrated songs.

No. 273. 'Onagh's Luck' is the exquisite air used by Tom Moore and Robert Burns—the former in 'While gazing on the moon's light' and the latter in 'Sae flaxen were her ringlets'.

No. 302. 'Still the Lark finds repose' was composed by Thomas Linley, not by Hook. It was sung by Mrs. Crouch in the *Spanish Rivals* (Nov. 5, 1784).

W. H. GRATTAN FLOOD.

James Paisible (ii. 57, 241). Another reference to this musician is found among the MSS. of the Marquis of Bath at Longleat (Calendar, vol. ii, p. 159) in a letter from Henry Savile to the Earl of Rochester, dated Whitehall, Nov. 1, 1677: 'I obeyed your commands to His Majesty who has heard with very great delight Paisible's new compositions.'

The name 'James Paisible', it may be added, occurs in a list of French Refugees made Free Denizens under James II, dated Dec. 16, 1687. See *Lists of Foreign Protestants, and Aliens, Resident in England 1618-88*, edited by Wm. Durrant Cooper, F.S.A., for the Camden Society, 1862.

READER.

James Paisible. Among the House of Lords MSS. (*Hist. MSS. Com.*, vol. v, pp. 203-6) is a 'List of Persons who had licenses in the reign of William III to return to England [from France] upon the Act of Dec. 1697 to prevent correspondence with the late King James', &c., dated Feb. 15, 1702-3. Among others are Warrants (dated Jan. 31, 1697-8) for James Paisible and Mary, his wife. W. H. GRATTAN FLOOD.

William Daman. The name of this interesting sixteenth-century composer must be removed from the list of English musicians. The documents printed below are rather contradictory, and the repeated statement that he was an Italian complicates matters. On consideration, however, we may probably accept the statement that he was born in Luke or Lewklände, i. e. Liège. I am inclined to think that de Man is the real form of the name. He was brought to England between 1561 and 1565 by Thomas Sackville, Lord Buckhurst, who throughout his life entertained musicians 'the most curious which anywhere he could have' (*Dict. Nat. Biog.*). Daman died between November 1590 and July 1591. His nuncupative Will is entered in the Archdeaconry Court of London, Act Book II, fol. 67. '2 July 1591 the nuncupative will of William Daman deceased was proved by Anne Daman, the relict and executrix named, in the person of her proctor, Thomas Ashwood, notary public. Parish of St. Botolph without Aldgate. Inventory sworn at £21. 7s.'

The following documents are printed in vol. x of the Huguenot Society's Publications, and should be used to supplement the account of Daman in *Grove's Dictionary*:—

Pt. i, p. 442. Brodestreate Warde. 1571. Sainte Peters le Poore.

William Demawnde, musicion, an Italian, and hath byn in this realme x yeares, and in this parishe half a yeare.

Pt. ii, p. 39. St. Peters the Poore.

1571. William de Man, borne in Lewklände, a musicion, hath byn in England vj yeares, who was brought into Englande by my Lorde Buckhurst, and servant to the same, and is of the Italian church. Venetian, j. Italian church, j.

Pt. ii, p. 188.

1576. Brodestrete Warde. Saint Bartholomewes Parishe. Straungers. William Damon, per poles iiij^d.

Pt. ii, p. 254.

1582. St. Peters the Poore and Alhalloes in the Wall Parishes. Strangers. William Dymond, musicion, per poll. iiij^d.
(Lay subsidies.)

Pt. ii, p. 276. Brodstrete Warde, 1582-3.

William Damond, one of her Majestes musicions, of the Frenche Church.

Pt. ii, p. 318. Brode Strete Warde.

1588. William Daman Italien, Musicien.

Pt. ii, p. 370. 1580. Shorditch et Hogsdon.

Guillam Damon, one of her Majestes seruantes, borne in Luke, hath bene here xvij yeaeres, and is of the Italian church. No denison. He hath v children, borne in England.

His name occurs in a list of Musicians, Lay Subsidies, Addl. Indenture, 10 November, 32 Eliz. (1590) of the second payment of the first Subsidy, granted 31 Eliz. (1589) and assessed on the Queen's Household. (*Ibid.*, pt. 2, p. 427.)

William Demano, alien', in feodo

xxiiij^h lxiiij^h.

G. E. P. A.

ANSWER

Tom Moore's Musical Compositions (ii. 244). The following list may be of use to WILTS. The Titles are taken from copies in my own collection:—

'When Time Who Steals our Years Away,' a ballad, dedicated to Mrs. Henry Tighe of Rosanna, the music and words by Thomas Moore, Esq. Printed for J. and T. Carpenter, Old Bond Street, 1802.

'Good Night.' The words and music by Thomas Moore, Esq. Printed for James Carpenter, Old Bond Street, 1803.

'Wilt thou say farewell, Love?' A ballad, the music by Thomas Moore, Esq. The words by — [Evidently written by the 'Rosa' referred to by Moore in 'Good Night']. Published at Powers Music Warehouse, 34 Strand. And at Mr. Power's, 4 Westmoreland Street, Dublin, Price 2s.

'Fly from the world O Bessy to me.' The words and music by Thomas Moore, Esq. Printed for J. Carpenter, Old Bond Street.

'The East Indian,' a ballad by Thomas Moore, Esq., Dublin, William Power, 4 Westmoreland Street, Price 2s. Appended to this is an engraved full-page catalogue of all the musical compositions of Tom Moore and Sir John Stevenson, published by Power. Chief among the Moore items are the following:—

A collection of the Vocal Music of Thomas Moore, Esq. . . £1 11s. 6d.

'M. P., or The Blue Stocking,' a Comic Opera, written and composed by T. Moore, Esq. 15s.

A Melologue upon National Music by T. Moore, Esq. 8s.

W. J. LAWRENCE.

